

WOMAN'S HOME PAGE

CHARLES DWYER, Editor

Aesthetics
and the
Schoolroom

HOMES OF CULTURED WOMEN

Effects of
Different
Colors

UGLINESS IS BANE OF MOST NURSERIES

Beautiful Surroundings is of Infinite Importance in
Education of Children—Dumping Grounds
of all the Household Trash

By ELIZABETH WHARTON MITCHELL

In spite of the emphatic persistence with which the cry, "Art is one of the most powerful factors in civilization," it is remarkable how eager everybody seems to avoid any practical application of the maxim. More particularly can the truth of this be perceived when entering the average schoolroom and nursery. The sentimentalist and the sermonizer spend many words in proclaiming the wonderful influence of the nursery in producing fine men and women. And yet there is comparatively little attempt to educate the child indirectly by means of his surroundings.

Of course, many improvements in this direction have been noticeable lately. Most nurseries now are at least more sanitary than they were and the influence of the Froebel doctrine has been felt to considerable advantage. But in far too many houses one can still see evidences of the tendency to send to schoolroom and nursery whatever furniture is too old and too ugly to be used in any other part of the house. Presumably we are still far from the day when class rooms in the public schools will be anything else than hideous and uninspiring of night but disgust and weariness. The fact has not as yet filtered into the minds of the boards of education that the child's whole view of what he is set to learn, indeed, of the necessity of learning anything at all is tinged by the appearance of the surroundings in which the actual studying is done.

But there is no reason why this should not be counteracted in the home. In fact, as most people realize, the home must be relied upon to counteract a good deal of the influence of the school, especially in the matter of manners, grammar and pronunciation of the mother-tongue. And then it is a fact that the aesthetic sensibilities wake early in some children and the importance of having harmonious surroundings cannot be exaggerated. Who does not remember the associations between the appearance of certain rooms and the daily occupations connected with them? And who

has not felt a return of the weary feeling so often engendered by the memory of particular parts of the paternal home?

The daily intercourse with poor pictures, trashy ornaments and cheap-looking furniture is just as bad for the child as a course of dime novels. And yet parents who guard their young most carefully from the influence of "Deadwood Dick" and "Nick Carter" think nothing of letting them "decorate" the walls of the nursery with chromos from illustrated papers and "comic" supplements. They may be quite scrupulous in not letting friends and relatives spoil young stomachs with a mass of indigestible food, but they do not protect young eyes and minds from the effects of a room cluttered up with ill-chosen and unadmirable "ornaments." And the worst of it is that the money so spent would buy good things—and a few good things are far better than a multitude of even mediocre stuff. This, by the way, applies just as much to the rest of the house as to the juvenile quarters. A good print can frequently be obtained for the same price as a flashy chromo. The freak things that fond and foolish relatives sometimes buy for children, apparently under the idea that they are funny, cost just as much as a plaster reproduction of good statuary, a Tanagra statuette or an Italian bust. People who would not think of putting a pink monkey riding on a purple cow anywhere in their dining-room or parlor allow such monstrosities quite complacently in the nursery. And then they wonder why their children are bored when they are dragged to museums. An entire article could be written on the uselessness, even the harm, of the number of ill-chosen presents young ones receive. Just as harmful is the crowded, cluttered condition of the nursery in which they have to pass their early days, which, in many establishments, is considered the outlet for the overflow from the rest of the house.

All miscellaneous adornments should be ruthlessly ejected. The walls should



Hall in House of Well-Known Author, With Long Vista into Reception Room.

be of some light but restful color, such as pale blue or pale green. They should serve as a background for a few carefully chosen plaster casts, photographs and prints of good pictures. And these should represent subjects and objects connected with the immediate studies the child is pursuing. For natural history, for instance, there should be good Japanese prints of animals; for European history, prints or photographs of portraits by Velasquez or Van Dyck of celebrated historical characters, such as Charles I., or whatever the principal actors be in the period studied. The prints and casts should be inexpensive enough and few enough to allow of their being replaced by others as the child's studies progress. In other words, the walls of the nursery and schoolroom should form a pictorial commentary on what the child is being taught.

It is easy to see how this system can be developed and how it can be made to assist the teachers and parents. But the most important thing to remember is, "Don't crowd the walls." It will be found that good pictures will interest the children more than the trash they are usually brought up with, on the pretext, generally, that the trash is "cunning." Of course, the children like the trash, because they don't get a proper chance to like anything else. But they won't need very much encouragement to like what is really good.

USES OF STENCIL

For Interior Decoration—
Beautiful New Colors
Now Available

By CLAUDIA Q. MURPHY

THERE are several new colors in vogue this year that are especially good for interior decorations, one particularly, a new sage gray called lichen, which is very

ter can make one for small cost. A drop-ledge sewing table can be made in a similar manner, though not so large, and when not in use it can be let down against the wall.

Pretty curtains add a pleasing appearance to the windows, and on the varnished floor a rug of subdued colors can be placed, although the majority of women prefer a bare floor when the sewing-room is in use.

A very convenient little sewing bench can be made from two boxes, one of which can be fitted with drawers, and in which spool threads and Vels may be kept, as well as the miscellaneous lot of sewing things a woman accumulates. The lower box can be twenty-four inches long, fourteen inches high and twelve or fourteen inches deep. This will be found a convenient size.

A shelf is arranged at the middle, and under the four corners wooden balls to act as feet can be screwed fast. These balls can be purchased at any stationery or toy store, and are the kind that have a long elastic attached, and may be bought for a cent. Each ball should be held in a vise and a hole bored in it with a bit, through which the screw will pass easily without splitting it.

Everything Homemade.

Above this box, and to one side, a smaller one can be attached with screws and a division made in it for two drawers. The drawers are small wooden boxes cut down to the proper size. Chocolate or candy boxes can be had about the right size and fitted to the large box, or the case may be cut to fit the drawers. Around the

sides and back of the box a low rail will prevent spools and small things that are being used from dropping off the top of the box.

Handles to the drawers and a curtain for the lower box, arranged on rings and a wire, will complete this convenient little sewing bench. To finish it nicely a coat of stain and one or two of varnish, or two thin coats of paint of some desirable shade, will add to its attractiveness and give the woodwork a better appearance.

This bench is quite commodious enough to hold the necessary sewing things, and the lower shelves will accommodate nicely folded goods that you may be working upon, as well as some pasteboard boxes containing a miscellaneous assortment of things.

HELEN MAR ADAMS.

FLOWER STANDS

Useful and Decorative, for
Indoor Garden—Ferneries
and Aquariums

Stands made of willow or rattan are very ornamental and much used abroad. Many people prefer them, as they can be made to harmonize with the furniture. It is best to fill them with plants in pots, although it is possible to use just the zinc pan with

lichen-colored walls. This is most effective when used in stencil work; it is to be avoided for the entire wall.

Another popular color for bordering is a vivid orange called carrot, and quite a departure for walls in a dark northern or eastern room is crocus, the new, warm, rich buff—on the tones of corn color—but warmer and more suggestive of its namesake. For stencil work over this crocus wall the warm myrtle or the richer grove green are used a great deal, with just an occasional touch of peony to add interest to the design.

The use of deep reds in dining-rooms is no longer in vogue. Quieter, and more subdued colors and refined decoration prevail this spring.

The Placing of the Stencil.

In good interior decorating a great deal depends on the placing of a stencil. To give the best effect, if the ceiling be low, omit horizontal lines as much as possible and avoid plate rails, dados or wainscoting. Use narrow four-inch beadings or bands, and outline your woodwork by following along baseboard, up around doors and windows and back to baseboard again. Have perpendicular lines, for they suggest height.

To vary this treatment—for nothing is more tiresome than a single method carried through a house—use the single stencil motifs with heavy tops, and run the perpendicular lines to the baseboard. Do not get over two or four motifs to a side wall, and these will make a most artistic decoration for a room. Conventionalized chrysanthemums are delightful when used this way, with their heavy oriental colors against the soft color of the side wall.

These oriental schemes are delightful in libraries and dens, and sometimes, when the lighting is good, in living rooms and dining-rooms. It all depends on individual taste, as well as on the kind of furniture used.

When ceilings have excessive height, and this apparent height is to be reduced, work the stencils from the plate or photo rail and use heavier patterns. Avoid white for the ceiling, for it is warm in tone, very effective and is decidedly good for bedrooms.

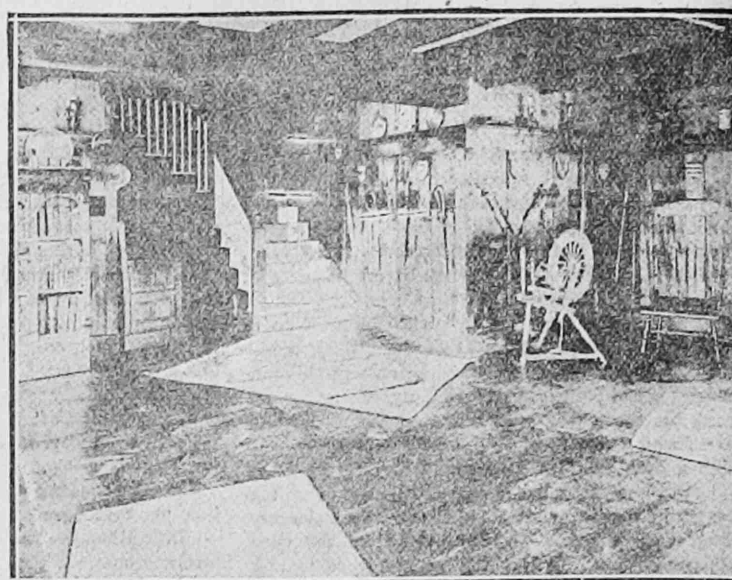
The dull old blues are very much used in dining-rooms and libraries—especially with mahogany furniture. There is a new red—a rich, warm, deep red with plenty of carmine in it—called peony, which is excellent to give a touch of color to the soft

well named, because it is very true to the color of the lichen that forms on old wood. It is excellent for side walls; new amber shade is also very popular; in western or southern rooms. The

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There is also a third method of reducing apparent height. This is se-



Living Room in a Remodeled Barn.

ured by using a much lighter tone of the side wall colors as a drop of eighteen or twenty-four inches from the ceiling, and then outlining it on the inside with a narrow stencil as a horizontal panel; then with a lighter toned ceiling, the barnlike effect of height is almost effaced. Remember, as a general principle, white ceilings add height to your room, and colored reduce it.

The Hall.

Quite a new departure is the use of heavy patterned stencils on the lower third of the side wall, especially in halls where furniture is limited to a few chairs and a hall tree. The effect is excellent and is a decided relief from the usual treatment. These patterns must not all terminate in a straight line, giving a dado effect; this is the very thing to be avoided; they must end in uniform but varying heights, tall and short designs alternating.

Geometrical designs prevail, and the colors used should be warm and rich. The pattern is carried up to say four or five feet, if the ceiling height will

bear it, and the upper portion of the wall should be plain and of warm color. These patterns are excellent, because they adjust themselves to stairs and risers better than any other form of hall treatment. The dark stencil colors serve to cover the effect of soil coming from contact of occasional hands or clothing touching the wall surface.

Warm, rich, sunny tan makes an excellent hall color for the side wall and cream for the ceiling; then work the stencil pattern out with dull blue and a touch of dull red or orange red and you have a peculiarly good composition.

If you have architectural pictures hang them in the hall, with here and there a good French print in color. Let the lighting be good, but preferably from the side rather than from the ceiling, if it can be arranged.

The Treatment of a Dining-Room.

The vogue of mahogany for dining-room furniture has naturally developed the use of white enameled or painted woodwork as a background, which usually includes wainscoting around the room, as well as the trim over doors and windows. The wall surface is treated simply in either a dull green or a soft old blue, and the ceiling is white. Hang the pictures blind if possible—but if they are too large to permit of this, hang from two wires to carry out the straight line effect of the panels. Finish off your wainscoting with a ledge at the top to serve as a plate rail. For your rug use a deep blue, in two or three tones, if your wall color corresponds; or a dull green if the wall is of that hue. For the curtains use the charming crotonnes in floral pattern.

The Sleeping-Room.

When it comes to the treatment of the bedroom, rural, quiet simplicity must prevail. Have soft colors on walls and ceiling, the rug light in color and the curtains dainty and sheer. Painted, enameled or brass beds fit in with almost any scheme.

Stencils on Curtains and Draperies.

The use of stencils can be extended to the curtains, table runners, draperies, couch pillows and hassocks with delightful effect. With the primary colors of blue, red and yellow, and the addition of white, a perfect host of shades can easily be produced. Add plenty of benzine to the oil color, which should be no less so that it will dry quickly, and then there will be little danger of the color running. Caution must be taken, however, not to overfill the brush, which should be of good stiff bristles. Dip it lightly into the paint, try the color and stencil on some old fabric first, and then, by the use of thumb tacks, fasten your stencil to the fabric and go over the pattern carefully and slowly.

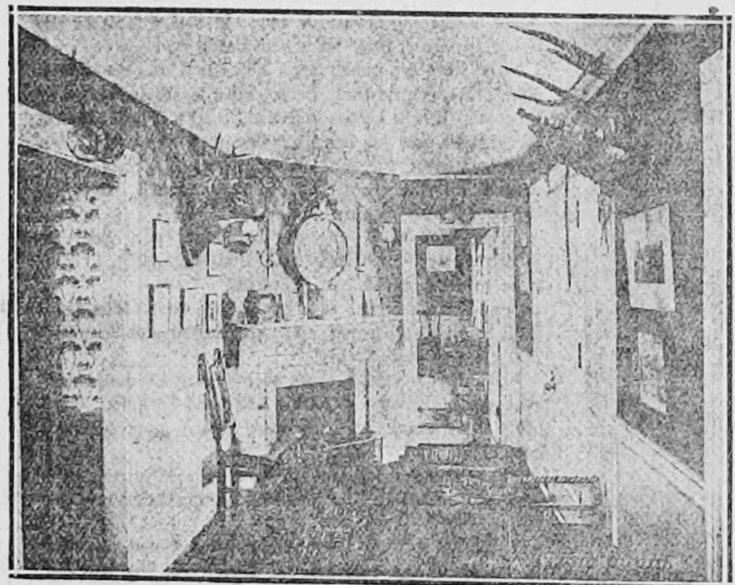
VARIED DUTIES OF SOCIAL SECRETARIES

Must Know Intricacies of the Code and Rules of Precedence—Women of Culture and Experience in Demand as Chaperones

The social secretary thrives in Washington, D. C., and in large wealthy cities. The wife of the President of the United States has a personal and social secretary to read and answer letters and invitations, to supervise lists and to represent her in many ways. The ladies of diplomatic circles, wives of Senators and Congressmen, and many other women of wealth and position, depend greatly upon their social secretaries and companions to take the burdens of letterwriting, making appointments, interviewing tradespeople, and similar duties off their hands. The social secretary, of course, must be a young woman of good social standing, preferably with college education, with some musical talent and with poise and charm of manner. She will have to accompany her patron on pleasure jaunts, to fill in at cards or dinner if occasion demands, to be presentable at all times. Newcomers in Washington, or in any other city, prefer women of old, established families, who can instruct them as to the local social code, and can steer them around the rocks of ridicule and blunder. So-

cial usage, you know, is a matter of locality; but it is well to know these local rules. In the smaller cities one young woman sometimes acts as social secretary to several wealthy or business women.

All established girls' schools have chaperones for the young ladies. The chaperone generally has charge of a residence, or of a certain dormitory, and her charges sit at her table. She is supposed to be "mother" them, to watch their table and other manners, to escort them to the city on shopping or pleasure jaunts, and go on trips with them. These chaperones are recruited from the ranks of gentlewomen of the same social standing as their wards. There is no age limit to this position. I know one chaperone for a very exclusive school who is a grandmother. She tried to resign recently, giving her age as the reason. "Instead, we will add to your salary for your added years and experience," was the reply. She informed me, confidently, that she had yearned that all schools pay a commission for pupils secured, and she intends next year to travel over her home State securing pupils.



Showing How a Hall in a Small Apartment Can Be Made Beautiful.

HOW TO DECORATE A MODEL SEWING ROOM

With Homemade Fittings Adapted to Utility and
Ornament—The Importance of Light, Ventilation and Subdued Coloring

THE model sewing-room in the city or country house should be well lighted and ventilated, and decorated in such a manner that, while the room is well lighted, the walls are not glaring, but restful to the eyes. Subdued colors, therefore, should be employed, and cream white or old-ivory colored woodwork is preferred to dark or black-white wood.

The best model sewing-room I have ever seen has woodwork plain and free from fancy molding and ornamental work. The side walls are in one flat color, without design or ornament to annoy the eyes. In coloring it is of a soft olive green in one of the new light shades.

The frieze above the picture molding has a wreath and garland ornament, although any other good pattern in a light pink wallpaper can be used. There are three useful features in this room. One is the chiffonier, with wide and deep drawers for patterns, dress goods and fabrics that it is best not to fold. Commodious drawers in a sewing-room are always best to keep things in; they need not be deep, but

there should be enough of them, so that each lot of materials can have one drawer.

Another feature is the long wall cabinet, which extends from the chiffonier to the door casing. This is made from three pieces of shelving six inches wide, braced in one or two places, and held up to the wall with iron brackets. Curtains of thin material slide on rods, so the contents of the cabinet can be partially hidden from view.

The Cutting Board.

The last and one of the most useful features is the large cutting board, six feet long and thirty-six inches wide, hinged to the wall and supported by hinged brackets at the wall and side of the chiffonier. When not in use the board dropped so it will be snug to the wall. A large cutting board is always an essential feature in a sewing-room, but often the room is too small to accommodate a table sufficiently large. This drop board, however, will fill a long-felt want, and any carpenter